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## THE AUTHORSHIP OF "SIR GYLES GOOSECAPPE"

*Sir Gyles Goosecappe* was entered on the Stationers' Registers on January 10, 1605/6 to Edward Blount with the proviso that it "be printed according to the copy whereat Master Wilson's hand is at," an entry that strongly suggests a revision of the acted play before it was licensed for publication.<sup>1</sup> It was published anonymously by Blount later in 1606, and was reprinted in 1636 by Hugh Perry. Perry prefixed to this second edition an elaborate dedication to "the Worshipfull Richard Young of Wooleyfarme in the County of Berks, Esq.," in which he declared that the author, whose name he did not mention, and perhaps did not know, was no longer living. The play does not seem to have been particularly well known, and apparently was never reprinted from 1636 until 1884, when it appeared in the third volume of *A Collection of Old English Plays*, edited by A. H. Bullen. In his introduction to *Sir Gyles* Mr Bullen suggested that the unknown author was probably a student of Chapman, and pointed out the close similarity of a passage in *Sir Gyles*, III, ii (p. 53) to one occurring in Strozza's speech to his wife in *The Gentleman Usher* (IV, i; p. 100, Shepherd's edition). Mr. Bullen held that the anonymous author had either seen *The Gentleman Usher* (first printed in 1606) in MS or had inserted the passage in question in a revision of *Sir Gyles*, which an evident allusion to Queen Elizabeth (I, i; p. 12) shows to have been composed before her death in 1603. In either case Mr. Bullen assumes that the phrase appeared for the first time in *The Gentleman Usher*.

The proof-sheets of Mr. Bullen's *Collection* were seen by Mr. Fleay before the book was published, and in a letter to the *Athenæum* under the date of June 9, 1883, the latter suggested that *Sir Gyles* was the work of Chapman himself, and not of an imitator. The substance of this letter was reprinted by Mr. Bullen in a note appended to his edition of *Sir Gyles* (Vol. III; pp. 93, 94). He admits the resemblance to Chapman's style in certain

<sup>1</sup> Vide Fleay, *English Drama*, Vol. II, p. 322.

parts of the play, but holds that the likeness is stronger in the serious than in the comic scenes, and thinks it "curious that, if Chapman was the author, his name did not appear on the title-page of the second edition." If, as I have already suggested, the publisher were ignorant of the author's name, this omission is, of course, accounted for.

In his *Biographical Chronicle of the English Drama*, 1891 (Vol. II, pp. 322, 323), Mr. Fleay repeated his assertion that the play was by Chapman, and fixed the date in 1601 after Biron's visit to England early in September in that year. He goes on, however, to admit that the allusion in III, i (pp. 42, 43) by which he fixes this date may be to a later visit of "French gallants" mentioned by Chamberlain, April 26, 1602. When making this admission, Mr. Fleay apparently forgot that in the first volume of this work (*Biographical Chronicle*, Vol. I, p. 58) he had stated that *The Gentleman Usher*, "probably acted in the Christmas season of 1601-2," was certainly later than *Sir Gyles*. The certainty rests upon the fact, unmentioned, though probably noticed, by Mr. Fleay, that in *The Gentleman Usher* (II, i; p. 85) Bassiolo calls a stupid servant "Sir Giles Goosecap," with evident reference to the foolish hero of the like-named play. "Goosecap" was a not uncommon Elizabethan term for a fool,<sup>1</sup> but the alliterative combination "Sir Gyles Goosecap" occurs, so far as I am aware, only in the play of that name and in this passage in *The Gentleman Usher*.

Mr. Fleay goes on to say that *The Gentleman Usher* was "as certainly before Marston's *Malcontent*." But since he himself in his treatment of Marston fixes the date of this play between October, 1600, and October, 1601 (Vol. II, p. 78), it is plain that if *The Gentleman Usher* were earlier than the *Malcontent*, it cannot have been acted for the first time in the Christmas season of 1601-2. As a matter of fact, there is no connection between the two plays; for Mr. Fleay's attempt to establish such a connection by pointing out a similarity of names, Bilioso in *The Malcontent* and Bassiolo in Chapman's play, and by calling atten-

<sup>1</sup> See Nash, *Martin's Month's Mind*, p. 45; Dekker, *Gull's Horn-book* ("Temple Classics," p. 26); Ford, *Fancies Chaste and Noble*, IV, i.

tion to the fact that the former character remarks (III, i) that a gentleman usher called him a coxcomb, whereas the latter, a gentleman usher, is called a coxcomb (*Gentleman Usher*, III, i, p. 95 and IV, i, p. 104), carries no conviction whatever.

All that we can affirm, then, of *The Gentleman Usher* is that it is later than *Sir Gyles*; i. e., after September, 1601, and before its entry in the Stationers' Registers under the title of *Vincentio and Margaret*, November 26, 1605. It is there entered by Valentine Syms, the V. S. who, as the title-page declares, printed *The Gentleman Usher* for Thomas Thorppe.

To return to the authorship of *Sir Gyles*: Ward (*English Dramatic Literature*, Vol. II, p. 412, n. 1) notices the statements of Bullen and Fleay without giving his own opinion, and Professor Kittredge (*Journal of Germanic Philology*, Vol. II, p. 10, note) accepts without discussion the ascription of the play to Chapman. So far as I know, this exhausts the literature existing upon this subject.

*Sir Gyles Goosecappe* is by no means a comedy of remarkable merit, and the student of Elizabethan drama might, perhaps, content himself with the more or less positive ascriptions of this play to Chapman, were it not for the bearing that it has, in case its authorship is demonstrably his, upon that poet's life and development as a dramatist. If the play can be shown to belong to Chapman, as I believe it can, it will connect him with a company of actors for whom he is not so far known to have written, i. e., the Children of the Chapel (see title-page of *Sir Gyles*); it will assign at least one piece of dramatic composition to a period (1599 to 1605) when he is generally supposed to have been wholly occupied with his work on Homer,<sup>1</sup> and it will furnish a rather curious first sketch of certain scenes in one of his finest romantic comedies, *The Gentleman Usher*. Moreover, it will serve to link Chapman's early work for Henslowe with his later dramas, and will exhibit him as a student of the dramatic methods of Lyly and Ben Jonson. It seems to me, therefore, that *Sir Gyles*, if not on its own account, yet for Chapman's sake, deserves a closer study than it has so far received.

<sup>1</sup> See article in *Dictionary of National Biography* by Bullen, and Ward, *History of English Dramatic Literature*, Vol. II, p. 410.

The external evidence for Chapman's authorship has been summed up by Mr. Fleay in his letter to the *Athenæum* and in his *Chronicle of the English Drama*. He points out that, since *Sir Gyles* was produced by the Children of the Chapel, it must date between 1599 and 1601,<sup>1</sup> probably as its allusion to Biron's visit shows, late in 1601. Now, the only known authors writing for this company in 1601, and dead before 1636, are Marston, Middleton, and Chapman, and of these Chapman is the only possible author of the play, since the evidence of style is clearly against either of the other two. The play shows marked traces of Jonson's influence, and Chapman, as we know, worked on a plot of Benjamin's for Henslowe, and<sup>2</sup> collaborated with him in the composition of *Eastward Hoe*.

This evidence seems to me rather suggestive than conclusive; but the internal evidence is much stronger. Since the play is little known, and Bullen's *Collection*, in which it appears, a comparatively rare book, it may be worth while to preface an examination of this evidence by a brief account of the play.

It opens with a dialogue between three waggish pages of the type that Lyly had fixed, especially in plays written for boy-actors. The purpose of the dialogue is to give a description of some of the chief characters in the play. This preliminary introduction is a well-known device of Jonson's, and had been used by him before the date of *Sir Gyles* in *Cynthia's Revels*, II, i.<sup>3</sup> The second scene is a dialogue between three knights whose "humors" in speech and manner mark the play as a drama of social satire—a form which Jonson was already exploiting. In the third scene the pages trick the knights into a fool's errand to meet the ladies early next day at Barnet. The fourth scene introduces the main action, a romantic love-comedy, which as Professor Kitteredge has shown, is largely an adaptation of Chaucer's *Troilus and Cryseide* to the Elizabethan stage.

The second act consists of but one scene, which treats first of

<sup>1</sup> This should be 1603, I think, when this company was succeeded at Blackfriars by the Children of Her Majesty's Revels.

<sup>2</sup> Marston was also a collaborator in this play, but there is not a trace of his peculiar and strongly marked style in *Sir Gyles*.

<sup>3</sup> Acted by the Chapel Children in 1600.

Momford's appeal to his niece, Eugenia, in behalf of Clarence—a passage closely modeled after Chaucer's account of the first visit of Pandarus to Cryseide—and then of a dialogue between Eugenia and her ladies on the one side, and some fresh visitors on the other, in which the talents of Sir Gyles, a suitor for one of the ladies, are humorously extolled.

The first scene of the third act opens at Barnet, where the deluded knights talk much "besides the matter," especially Sir Gyles, who speaks "as backward still as if a crabfish had bitten him by the tongue." The pages meet them, persuade them that their disappointment was planned by the ladies as a test of their love and patience, and tell them of a great supper at Lord Furnifall's house to which the ladies are invited. The knights resolve to attend, not only to see the ladies, but to divert themselves with the "drinking humor" of Lady Furnifall, who "is never in any sociable veine till she be typsie." It is worth noting that Lady Furnifall does not appear in the list of characters, and that no such scene as we are here led to expect occurs in the play. Possibly it may have had a personal reference which led to its omission when the play was revised for publication. In the second scene Clarence composes, with the aid of music, a letter to his lady, and discusses with Momford the nature and influence of woman. The scene is written in stately blank verse, marred here and there by a touch of pedantry, but rising at times to a dignity of both thought and expression that is eminently characteristic of Chapman. Mr. Fleay holds, indeed, that it is quite impossible to doubt the authorship of such a passage as the first speech of Clarence in this scene.

The fourth act opens at Eugenia's house, where, after a bit of easy, though not particularly witty, dialogue, Momford appears bearing Clarence's letter. In a scene of considerable comic power he inveigles Eugenia into writing an answer in which she promises to marry Clarence, and then, like Pandarus in Chaucer's poem, invites her to stop at his house. To the objection that he may be plotting to bring her together with Clarence he answers by assuring her that his friend is "extreame sick and cannot come abroade." The second scene, at Lord Furnifall's house, is strik-

ingly deficient in action; I take it that the scene of Lady Furnifall's drinking humor occurred here and has been struck out. The third scene is a dialogue between Clarence and Momford, remarkable only for the former's paradoxical defense of ladies' painting. At the close of the scene Momford informs his friend that Eugenia is coming to supper, and begs him to feign sickness, and then, while apparently unaware of her presence, to "speak that which may make her flie into his opened armes."

The first scene of the fifth act is laid at Momford's house. Sir Gyles displays his skill in needlework and his folly in speech before his mistress, and Momford praises Clarence in a speech of "eloquent but somewhat strained language," in which even at first reading Mr. Bullen saw a likeness to Chapman's style. The long second scene concludes the play. Clarence tells the doctor of his love and reverence for Eugenia; she overhears him and takes an opportunity, without Momford's knowledge, to confess to Clarence that she returns his love and to betroth herself to him. In the midst of an outburst of Momford's on the levity of women Eugenia reveals herself and receives his blessing and his announcement that Clarence is the heir to his earldom. The play ends with the bestowal of Eugenia's ladies upon Sir Gyles and one of his friends, while the other, Captain Foulweather, is crowned with a willow garland.

Every student of Chapman is familiar with his repetitions, not merely of words and phrases, but of similes, incidents, and situations. If, therefore, in a play whose authorship may be assigned to him on external grounds, we find a remarkable number of such coincidences, the possibility becomes a probability—as strong a probability as we can attain in matters of this sort where mathematical certainty is, by the nature of things, impossible. Even in my brief sketch of *Sir Gyles* some of the analogies to Chapman's known plays have been pointed out. It remains to make an investigation of the play on this basis. I quote, referring to pages in Bullen's *Collection* and in Shepherd's *Works of Chapman—Plays*.

Bullen, p. 21: Jack says, after playing a trick on the knights: "Here's a most sweet gudgeon swallowed."

Chapman, p. 62: Rinaldo says, when proposing to play a trick on Marc Antonio: "Do you think he'll swallow down the gudgeon?"

Bullen, p. 28: With Momford and Wynnifred's joke, "hose about your heeles," cf. Poggio's dream in *The Gentleman Usher*, p. 78.

Bullen, p. 29: With the stage direction, "*Enter Wynnifred, Anabell with their sewing workes and sing*," cf. the directions in *All Fools*, p. 58, "*Enter Gazetta sewing*," and below, "*Gazetta sits and sings sewing*."

The word "Eternesse," apparently a coinage of Chapman's (see *New English Dictionary*), appears Bullen, p. 29, and in *Byron's Tragedy*, p. 269.

Bullen, pp. 30 and 32: The ejaculations, "*God's pity*" and "*God's precious*," unknown to Shakespeare, are of repeated occurrence in *The Gentleman Usher* (pp. 98, 103, 105 (*bis*), 106, 108).

Bullen, p. 30: The rare word "mankindelie" = "cruelly," of which this instance alone is given in the *N. E. D.*, may be compared with Chapman's use of "mankinde" (*All Fools*, p. 69, where Shepherd quite unwarrantably alters to "unkind;" *Gentleman Usher*, p. 96, also altered by Shepherd). The use of "mankinde" as an adjective meaning "cruel" is not unknown in the Elizabethan English; *N. E. D.* gives instances from *Ralph Royster Doyster*, *The Scourge of Villany*, and *The City Madam*. But it is infrequent enough to attract our attention, and its repeated use in *All Fools* and *The Gentleman Usher* is analogous, at least, to the use of the corresponding "mankindelie" in *Sir Gyles*.

Bullen, p. 31: The stage direction, *He daunceth speaking*, reminds one of a somewhat similar direction, *He untrusses and capers*, in *All Fools*, p. 60. The situations, to be sure, are by no means the same. It may be, however, that the same actor took the parts of Momford and Valerio at the Blackfriars, and that this direction was inserted to give him a chance to do a "dancing turn." There seems to be no particular reason in *Sir Gyles* why Momford should dance in this particular scene.

Bullen, p. 39: Lord Tales's remark on Sir Gyles, "He has an excellent skill in all manners of perfumes, and if you will bring

1 Cf. also a direction in *Eastward Hoe* (Shepherd, p. 453).



him gloves frō forty pence, to forty shillings a paire, he will tell you the price of them to two pence," has an exact parallel in *All Fools*, p. 72:

[Dariotto] can tell ye . . . .  
That there is not in the whole Rialto  
. . . . One pair of gloves pretty or well perfumed,  
And from a pair of gloves of half-a-crown  
To twenty crowns, will to a very scute  
Smell out the price.

Bullen, p. 51:

Ill power my poor soule forth  
In floods of ink:

Cf. *Hero and Leander*, Sestiad VI, ll. 139, 140:

In floods of ink  
Must droun thy graces.

Bullen, p. 53: Momford's speech in defense of women has certain resemblances, though not very close, in diction to Valerio's defense of love (*All Fools*, p. 100). The striking similarity between Momford's phrase "sweete apes of humaine soules" and Strozza's "in all things his [man's] sweet ape" (*Gentleman Usher*, p. 100) was pointed out by Mr. Bullen. Even apart from this I believe no student of Chapman can read this speech of Momford's without feeling that it is in the same vein and by the same hand as Strozza's speech.

Bullen, pp. 71, 72: Clarence's defense of women's practice of painting their faces is a paradox very much in Chapman's manner. No Elizabethan dramatist took such delight in expressing opinions which ran counter to the conventions of his day. He represented the hated Duke of Guise as a hero in *The Revenge for Bussy*, and put a defense of the Massacre of St. Bartholomew into the mouth of the main hero of that play. He defends the practice of dueling in *Bussy D'Ambois* (pp. 148, 149), of pilgrimages to the tombs of saints, and of hanging votive offerings at their shrines in the *Gentleman Usher* (p. 10). The involved and labored style of Clarence's speech is quite as markedly in Chapman's manner as is its paradoxical turn of thought.

Bullen, p. 78: Hippolita's speech beginning, "Respect, my Lord," expresses an idea, common enough in Chapman, that the man who is sufficient unto himself is greater than a king. This conception of the stoical hero is worked out in detail in the figure of Clermont in *The Revenge for Bussy*. Bullen has noted the likeness to Chapman in Momford's speech at the foot of this page. The last lines of this speech,

Then wood my friend be something, but till then  
A cipher, nothing or the worst of men,

bear a distinct likeness to the first speech of Monsieur in *Bussy* (p. 141):

There is no second place in numerous state  
That holds more than a cipher.

The use of the word "cipher," i. e., "zero," to denote a man of no importance is alike in both passages.

Enough has been said, I believe, to show the striking likeness between *Sir Gyles Goosecappe* and undoubted plays of Chapman. There remains, however, a special likeness between *Sir Gyles* and *The Gentleman Usher*. Mr. Bullen holds that the likeness of *Sir Gyles* to Chapman's work is stronger in the serious than in the comic scenes. More easily discernible, perhaps, for Chapman seems, to me at least, more individual in his elevated but somewhat cumbrous verse than in the racy and fluent prose which he shares with so many of his contemporary dramatists. But I have pointed out two distinct parallels to Chapman's work in the comic scenes of *Sir Gyles*; and I would further call attention to the close similarity in humor, if so it may be called, between the character of Sir Gyles himself and that of Poggio in *The Gentleman Usher*. Both are foolish, prattling busybodies; but the mark they have in common—a mark which distinguishes them from the ordinary run of Elizabethan clowns—is an ingenious faculty of putting the cart before the horse in speech. Compare, for example, Poggio's account of the attempted murder of Vincentio (*Gentleman Usher*, p. 107), with Sir Gyles's talk about horses (Bullen, pp. 41, 42). A single instance of this sort is, of course, of little value in itself, but ridiculous talk of this peculiar kind is put in the mouth of these two characters steadily and

consistently in each play. And, what is more important, their fellow-characters in each case notice and comment on it. Strozza calls Poggio "cousin Hysteron Proteron" (*Gentleman Usher*, p. 78), and Rudesby says to Sir Gyles: "I lay my life some crabfish has bitten thee by the tongue, thou speakest so backward still" (Bullen, p. 42).

Possibly, if we possessed *Sir Gyles* in its original and unrevised form, a still more striking similarity to *The Gentleman Usher* might be pointed out. I have already spoken of the apparent fact that a scene containing the "drinking humor" of Lady Furnifall was struck out in the copy of the former play which was licensed for publication. Every reader of Chapman will remember the grotesque scenes in *The Gentleman Usher* in which Corteza's "humor of the cup" is portrayed. They constitute an unhappy blot upon Chapman's most poetic and romantic comedy, and serve no purpose whatever save to tickle the groundlings. Is it not a fair supposition that a scene in *Sir Gyles* which had proved its value as a laugh-raiser, but which had been struck out on account of its personal satire, real or alleged, was later incorporated in *The Gentleman Usher*, and assigned then to a character in whom not even the sharpest censor's eye could discover a personal allusion? It is further worth noting, I think, that Lady Furnifall is described (Bullen, p. 47) as "never in any sociable veine till she be typsie, for in her sobriety she is mad," i. e., bad-tempered. Corteza in *The Gentleman Usher* is in her sober moments a malignant shrew; in her intoxication she is most affable, not to say amorous. Again, Lord Furnifall is said to "make his wife drunk and then dote on her humour," exactly as Poggio (p. 92) makes Corteza drunk, and calls her behavior "the best sport." The jest does not strike us as in particularly good taste, but Chapman, as his earliest play, *The Blind Beggar*, shows, was by no means scrupulous in his devices for raising a laugh, and drunkenness has been a favorite theme of the comic writer from the days of Aristophanes to those of Dickens.

In the higher comedy, as opposed to the farcical scenes of *Sir Gyles*, there is, as Mr. Fleay has pointed out, a striking similarity between the scene in which Momford brings a love-letter to

Eugenia and writes an answer at her dictation (*Sir Gyles*, IV, i), and the scene in which Bassiolo performs the same offices for Margaret (*Gentleman Usher*, III, i). The similarity might perhaps be called a likeness in difference. In the one Momford overrules the lady, and alters and enlarges the letter at his pleasure; in the other the deluded Bassiolo is made the veriest butt of his sharp-witted mistress. Yet it is impossible to read the two scenes in connection without feeling that the second is a variation of, and in comic force an immense improvement upon, the first. Here, as elsewhere, I believe, Chapman worked over a bit of *Sir Gyles* for his later play. It is worth noting that another comic scene in which the dictation of a love-letter (in this case a practical joke) plays a main part is found in another of Chapman's plays, *Monsieur D'Olive*, IV, i.

The testimony, it seems to me, is fairly convincing that *Sir Gyles Goosecappe* is a play of Chapman's, and when in due time we obtain a critical and definitive edition of this neglected dramatist, it might well be included among his plays, even if it should oust such more than doubtful compositions as *Alphonsus* or *Revenge for Honour*.

Assuming, then, the fact of Chapman's authorship of *Sir Gyles*, we find him, about two years after his last recorded connection with Henslowe, writing for the Chapel Children. His connection with this company is the more likely since his friend Jonson was at this time their leading playwright, composing for them, among other comedies, the *Poetaster*, in which Chapman was lauded under the transparent disguise of Virgil.<sup>1</sup> It was probably for this company also that Chapman wrote *May-Day*, which, although not printed till 1611, must have been composed early in the century, as is shown by its parody of a passage in Marston's *Antonio and Mellida*, acted ca. 1600. Such a parody would be effective only so long as the original passage was fresh in the minds of the audience. If *May-Day* was acted at Blackfriars, as the title-page tells us, and before 1603, it must have been acted by the Chapel Children. It was by the successors of this company, the

<sup>1</sup> In spite of Mr. Lee's attempt to identify Virgil with Shakespeare (*Life of Shakespeare* p. 218, note), I hold this to be fairly well established.

Children of Her Majesty's Revels, that *All Fools* was acted at the same theater and at court on January 1, 1605.<sup>1</sup> *Monsieur D'Olive* and *Eastward Hoe* were acted by the same company, and it is a fair guess that *The Gentleman Usher*, in regard to whose production we know nothing, was also brought out by them. It is plain, I think, if *Sir Gyles*, *May-Day*, and *Eastward Hoe* were written, and *All Fools* revised for the Blackfriars companies between 1599 and 1605, that we must reject the notion of Chapman's having withdrawn from the stage at this time to devote himself to the translation of Homer. And, in fact, there is not the slightest ground for this assertion. Chapman's work on Homer began to appear at a time when he was busily engaged with Henslowe; the *First Seven Books of Homer's Iliad* and *Achilles' Shield* were published in 1598.<sup>2</sup> His next fragment of Homeric translation, the first twelve books, was not published till 1609-10, when he was under the patronage of Prince Henry—a patronage which probably relieved him from the necessity of writing for the stage, and allowed him to devote himself wholly to his studies. That Chapman, when once engaged upon this work, translated at almost an incredible speed, we know from his own statement, "that less than fifteen weeks was the time in which all the last twelve books were entirely new translated." ("Preface to the Reader" in *The Iliads of Homer*, 1611). It is, therefore, quite unnecessary to suppose him plunged in Homeric studies between 1599 and 1605, without producing any results of these until 1610.

Finally, *Sir Gyles* shows Chapman's first attempt at a form of mingled farce and romantic comedy in which he was to achieve such notable results as the *Gentleman Usher* and *Monsieur D'Olive*. His earliest work for Henslowe, was, if we may judge from the two plays of this period which are preserved, *The Blind Beggar* and *An Humorous Day's Mirth*, crude enough. It was lively and vigorous, but lacked almost entirely the breath of

<sup>1</sup> This latter fact we owe to an entry in the Revels Accounts, published by Cunningham for the Shakespeare Society. The entry, indeed, is a forgery, but it is supposed to be based upon a genuine document used by Malone.

<sup>2</sup> Fleay holds that this work on Homer was done before Chapman began to write plays (*English Drama*, Vol. I, p. 52).

poetry and the note of romance that marks the three comedies just mentioned. And if *Sir Gyles* is weak in construction and notably deficient in action, this is no argument against Chapman's authorship.<sup>1</sup> His best-constructed plays are *All Fools* and *May-Day*, adaptations from Latin and Italian comedy, and *Eastward Hoe*, in which he was assisted by that master of dramatic architecture, Ben Jonson. And the lack of action in *Sir Gyles* may well be due to Chapman's uncertainty as to what would please the more refined and critical audience of the private theater for whom he had deserted the mob that packed Henslowe's theater to applaud such boisterous farce as *The Blind Beggar*. *Sir Gyles* is not Chapman's first play, but it is his first work in a style of composition in which he later gained distinguished success. I am inclined to believe, moreover, that the romantic comedy of Chapman's exercised an influence upon a later dramatist which has not yet been recognized. The question of Chapman's influence upon Fletcher deserves, in my opinion, to be carefully investigated. There are, at any rate, several interesting parallels in situation and tone between both *Sir Gyles* and *The Gentleman Usher*, on the one hand, and two of Fletcher's characteristic comedies on the other.

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<sup>1</sup>Chapman's tragedies, modeled upon the Senecan drama, are fuller of words than action, but his comedies are crowded with action and incident.